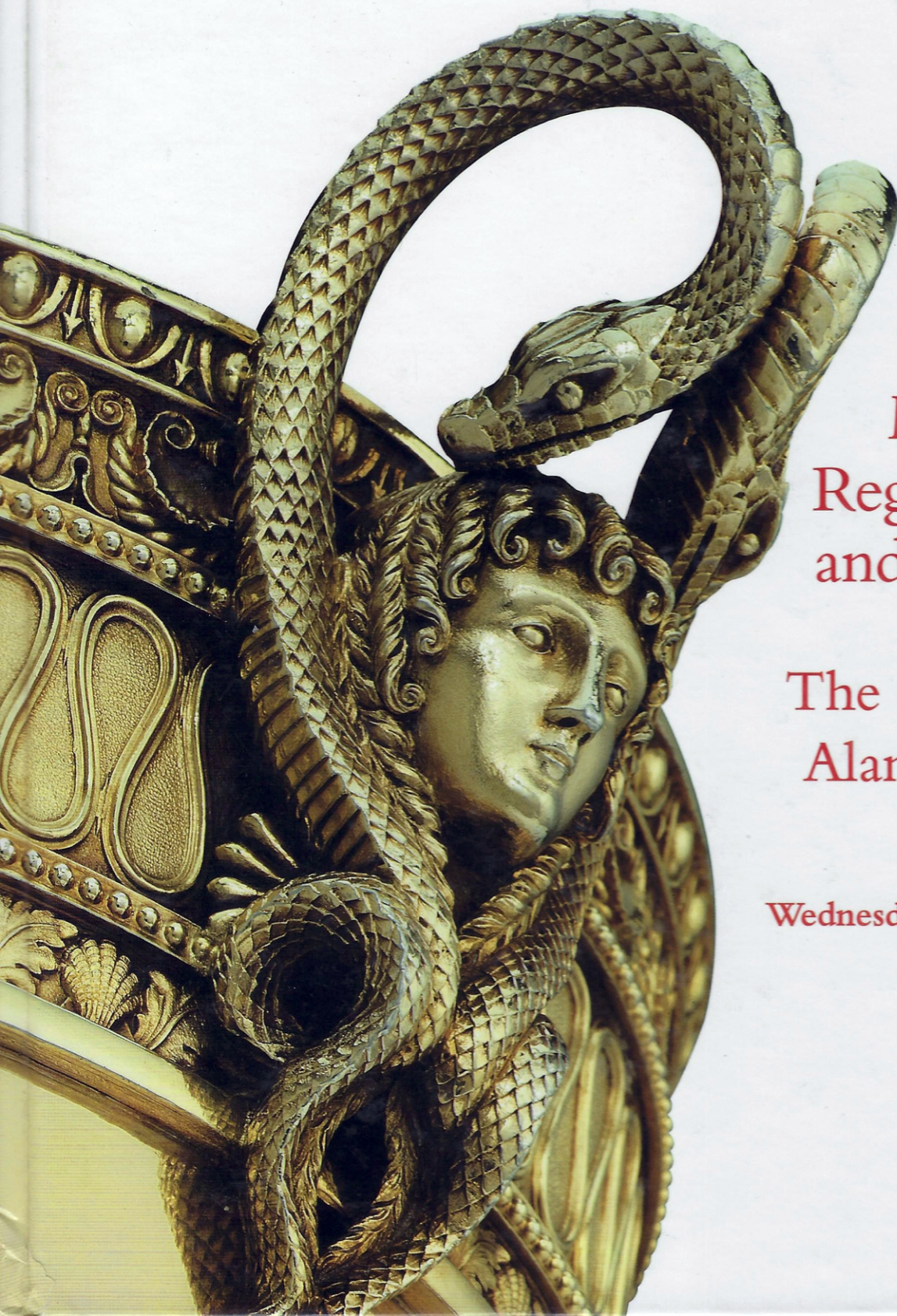


CHRISTIE'S

NEW YORK



Magnificent
Regency Silver
and Silver-Gilt

The Collection of
Alan and Simone
Hartman

Wednesday 20 October 1999

INTRODUCTION

For those invited to dine in Alan and Simone Hartman's Upper East Side duplex, it is always a memorable experience. One cannot but be dazzled by the silver pieces that not only ornament the dining room, but that are also in regular use on the table. For silver to Alan and Simone is something not just to be looked at and admired, but also to be handled and used. Simone's artistic sense successfully combines with Alan's vast experience as a dealer in a number of fields. His father first opened a shop on Manhattan's Upper West Side specializing in Oriental art in 1927 and Alan himself is in his fifty-second year in the business. But even a chef must eat, and, over the years, Alan and Simone have formed personal collections of unparalleled discernment and diversity.

Contained in closed cabinets on one wall of the dining room was, until recently, their celebrated collection of English silver from the period 1680 to 1760. For the last three years, this has been touring various museums in North America as an exhibition called "The Huguenot Legacy." Most recently, the exhibition was displayed at the Cooper-Hewitt/National Design Museum in New York and it is currently on show at the Indianapolis Museum of Art. Early next year it will open at the Museum of Fine Arts, Boston, for a three-year stint in a specially designed gallery.

Although amassing Huguenot silver was a passion for the Hartmans for much of the 80s and early 90s, their interest in the finest Regency silver has been a much longer one. Some of the pieces offered here, such as the amusing Paul Storr honey pot and the set of four salt-cellars from the Plohn Collection, were acquired in the 70s, while the superb set of wine coasters with the Royal Arms engraved on them was bought at auction in 1980.

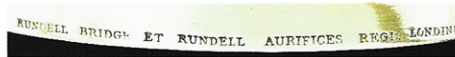
In fact it is the sculptural quality of much of the Regency masterpieces from the workshops of Storr, Scott and Smith, and Garrard that provides the common link with the great pieces of the Huguenot period. For Alan and Simone Hartman it is the greatest attraction of both. Moreover, both Alan and Simone love the feel of silver, which is why they use it and handle it as well as display it. As a result, their knowledge of the subject is deep. Most importantly, though, for them it is the constant quest for the new, and the superb, that is all-important. Tastes change, interests change, and now it is time for this collection to find new homes around the world.

CHRISTOPHER HARTOP

RUNDELL & BRIDGE
1788

RUNDELL, BRIDGE & RUNDELL
1803

RUNDELL, BRIDGE & CO.
1834-1843



Benjamin Smith & Digby Scott
1802

Ran workshops on Lime Kiln Lane, Greenwich. Smith split with Scott in 1806, and entered a mark by himself. He worked for Rundell's with various partners until 1814.



Benjamin Smith
1807



Benjamin & James Smith
1808



Benjamin Smith
1812

Paul Storr
1807-1819

Ran workshops for Rundell's as Storr & Co. in Dean Street, Soho until 1819



STORR & MORTIMER
1822

Paul Storr entered into partnership with John Mortimer. The firm continued after his retirement in 1838



MORTIMER & HUNT
1837

HUNT & ROSKELL
1844

Cato Sharp

Ran workshops in Dean Street from 1819 until his death in 1832. His relative, Josiah Sharp, then took over the workshops until they closed in 1834. During this period, the silver bore the mark of one of the senior partners.

Rundell's mark was used from 1819 until his retirement in 1823. Subsequently, John Bridge's mark was entered and used until his death in 1834.



The firm's workshops were closed on the death of John Bridge in 1834. Rundell's commissioned silver from various manufacturers until the firm closed in 1843.

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A PAIR OF GEORGE IV SILVER SOUP TUREENS AND COVERS FROM THE
SAMPAIO SERVICE

MAKER'S MARK OF PAUL STORR, LONDON, 1823

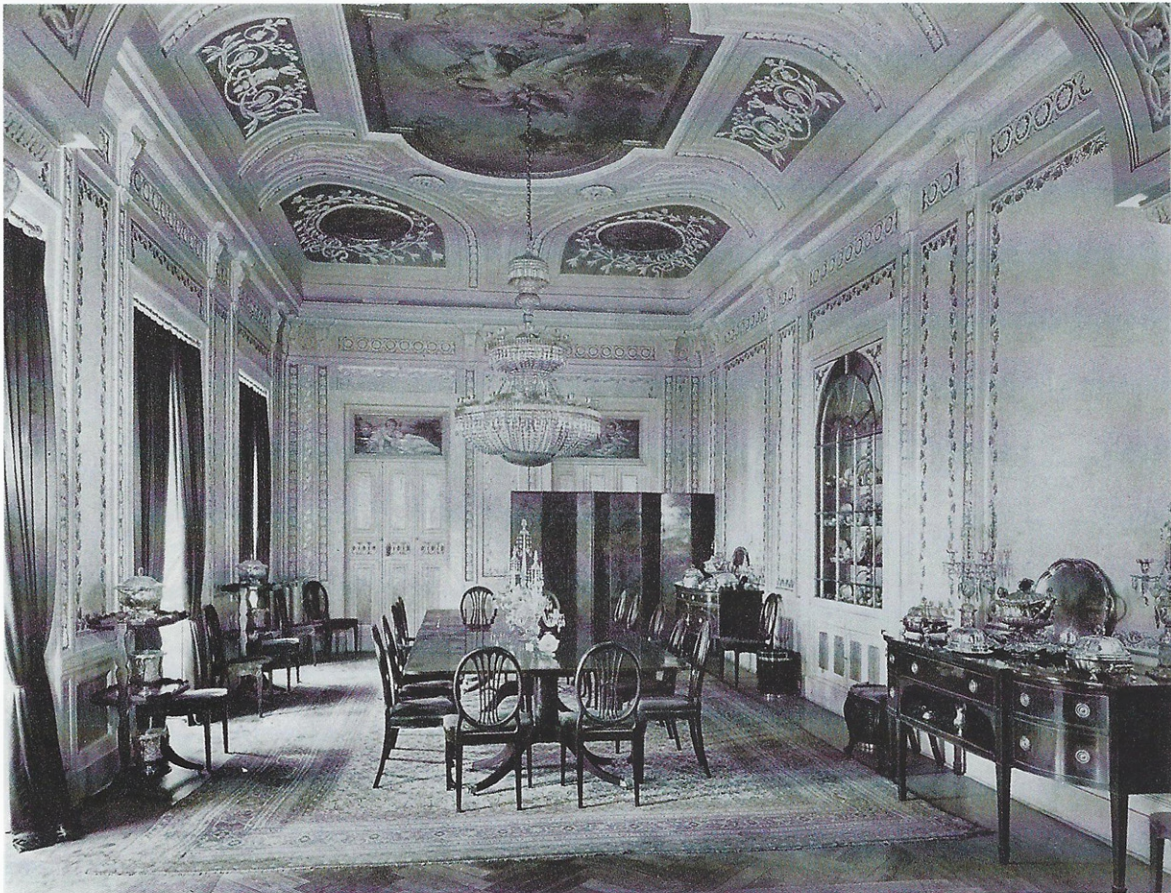
Each shaped oval on a cast and chased pedestal foot of four sculptural dolphins on a wave-capped and rockwork base, the lower body clad in shellwork, the upper body with applied grapevines emerging from entwined vine handles, with everted shell and gadroon rim, the domed fluted cover with acanthus calyx and leaf-capped double scroll handle, each side applied with coat-of-arms within acanthus mantling, and applied Baron's coronets to cover, *each marked on side, under cover and on calyx, the covers and bodies also numbered 1-2*

16in. (40.6cm.) long over handles; 382oz. (11895gr.) (2)

Estimate: \$200,000-300,000

Continued





Dining room of Casa Palmella with the soup tureens depicted to the left of the dining table, R. dos Santos and I. Quilho, *Ourivesaria Portuguesa nas Collecções Particulares*, 1974.

PROVENANCE:

Henrique Teixeira de Sampaio, 1st Conde de Povia and Barão de Teixeira (1774-1833), then by descent, sold Christie's, Geneva, April 27, 1976, lot 197

LITERATURE:

R. dos Santos and I. Quilho, *Ourivesaria Portuguesa nas Coleções Particulares*, Lisbon, 1974, p. 117

The arms are those of, quarterly, Teixeira, Sampaio, Amaral and Guedes, as borne by Henrique Teixeira de Sampaio, 1st Conde de Povia and Barão de Teixeira (1774-1833). The Conde de Povia had an illustrious career as a leading merchant and statesman. After studying in England, he began his lucrative business career in that country, increasing his fortune upon his return to Lisbon. He became an important Portuguese statesman with appointments as Minister of Finance and President of the Exchequer and was granted numerous orders.

As Sampaio's son predeceased him, his fortune passed to his daughter, Dona Maria Luisa de Sampaio Noronha. In 1836, she married the 2nd Duke de Palmella, Don Domingos de Sousa Holstein (1818-1864). The present lot descended in that family, and can be seen in a photograph of the dining room of Casa Palmella, Lisbon, depicted here, showing these tureens *in situ*.

The Conde de Povia was a significant patron of Paul Storr during the 1820s, commissioning an important service with many pieces featuring marine motifs. The service, much of which sold at Christie's, Geneva, April 27, 1976, included the present lot, as well as a pair of larger tureens with mermaid and triton handles, eight salt cellars formed as mermen, six campana-shaped wine coolers, a pair of Warwick vases, a suite of four- and



Detail of arms, lot 206



Eight-light candelabrum, maker's mark of Paul Storr, 1822, from the service of Henrique Teixeira da Sampaio
 Courtesy The Preservation Society of Newport County

three-light candelabra, a table garniture consisting of two four-light centerpiece-candelabra, and an eight-light candelabrum on a plateau. The larger tureens and pair of four-light centerpiece-candelabra were subsequently sold from the collection of Mr. and Mrs. Claus von Bulow, Sotheby's, New York, October 28, 1988, lots 218, 219. The large candelabrum, depicted here, was presented to the Preservation Society of Newport County, Rhode Island by Mr. and Mrs. Claus von Bulow. A pair of sauce boats from the service of 1824 sold at Christie's, New York, April 11, 1995, lot 264.

The form of these tureens had been used by Storr as early as 1820 for a pair made for the Duke of Devonshire, sold at Christie's, London, June 25, 1958, lot 24. The design was also used by Garrard's for a tureen for Lord Grantley in 1824, illustrated in *The Campbell Museum Collection*, 1972, no. 14.

The choice of nautical motifs on the service is not surprising given the great part played by maritime themes in the art and literature of Portugal. The Conde de Povoas's patronage of the English silversmith Paul Storr reflects not only his ties with England, where he studied and began his business, but also the strong political and trade ties between the two nations.

